

huysen, with whom Van der Neer may well have studied in Gorinchem during the 1620s.<sup>7</sup> That Camphuysen's early influence encouraged Van der Neer to develop this genre of painting after he moved to Amsterdam in the early 1630s seems unlikely, but virtually nothing is known of Van der Neer's artistic contacts during the 1630s and 1640s except that Camphuysen was a witness at the baptism of his daughter in Amsterdam in 1642.<sup>8</sup> Nevertheless, because his scenes appear to be based on excursions he made in and around Amsterdam, it seems that Van der Neer developed his style rather independently. Only one artist comes to mind who explored the transformation of a landscape through light as profoundly as did Van der Neer, Peter Paul Rubens (1577–1640). Should Van der Neer have known Rubens' landscapes from the 1630s, either first hand or through the prints of engravers such as Schelte à Bolswert (c. 1581–1659), he succeeded in adapting Rubens' atmospheric effects to a Dutch landscape setting.

#### Notes

1. See report by Michael Palmer, wood scientist, in the Scientific Research department (25 February 1992).
2. HdG 1907–1927, 7: 406, states that “Engelberts” purchased the picture for fl 200.

3. Galerie Sanct Lucas provided the names of the previous owners Tielens, Walter, and Thyssen.

4. The edifice does not conform to any recognizable structure. Sutton in Amsterdam 1987, 381–383, cat. 59, relates a similar structure in *Moonlit View on a River*, 1647, to the manor house Kostverloren, which stood along the river Amstel not far from Amsterdam. It is indeed possible that Kostverloren provided the inspiration for such castle-like forms in the background of some of Van der Neer's paintings from the late 1640s (see also *Moonlit Landscape with Castle*, 1646, Israel Museum, Jerusalem, inv. 3561–8–55), but, if so, he has so transformed its appearance as to make it unrecognizable.

5. This dating has been proposed by Bachmann 1982, 68–73.

6. For a discussion of Van der Neer's painting techniques from this period see Zeldenrust 1983, 99–104.

7. For an illustration of one of Camphuysen's nocturnal scenes, which probably dates from the mid-1640s (Gemäldegalerie, Dresden, no. 1546), see Bernt 1969, 1: repro. 222.

8. For the relationship of Raphael and his brother Govert Dircksz. Camphuysen (1623–1672) to the early work of Van der Neer see Bachmann 1970, 243–250, and also Bachmann 1975, 213–222. The earliest known dated landscape by Van der Neer is 1635, executed after he had moved to Amsterdam.

#### References

- 1907–1927 HdG, 7 (1923): 406, no. 347.  
 1982 Bachmann: 68–73, repro. no. 66.  
 1989 Vienna: no. 4, color repro.

## Adriaen van Ostade

1610–1685

BAPTIZED ON 10 December 1610 in Haarlem, Adriaen van Ostade was the third of the eight children of Jan Hendricx van Eyndhoven and Janneke Hendriksdr. Although no documents survive relating to Ostade's training, Houbraken states that he studied with Frans Hals (q.v.). He also says that Adriaen Brouwer (1606–1638), the Flemish painter of low-life and tavern scenes who lived in Haarlem until 1631, was a pupil of Hals at about the same time. Whether or not the two artists were fellow pupils, Brouwer's influence is readily apparent in Ostade's early works.

By 8 June 1632, Ostade was working successfully as an artist. Due to incomplete guild records, the date that he entered the Haarlem guild is unknown. Nevertheless, he was certainly a member by 1634; for one of his paintings was included in a lottery of

guild members' works that Dirck Hals (1591–1656) organized in April of that year. Two years later Ostade is recorded as a member of the Oude Schuts civic guard company. Later in his career, he played an active part in the administration of the Saint Luke's Guild, holding office as *hoofdman* in 1647 and 1661 and as *deken* in 1662. It must have been at about the time he was elected *hoofdman* in 1647 that Frans Hals painted his portrait (1937.1.70).

On 26 July 1638 Ostade married Macheltje Pietersdr. They drew up a will on 8 March 1642, six weeks before she died. Fifteen years later, on 26 May 1657, Ostade married Anna Ingels, a wealthy Catholic woman from Amsterdam. He appears to have converted to Catholicism at this time. His second marriage prompted a change in residence. After living for some years in the house on the Cromme

Elleboochsteech that he had purchased in September 1650, he settled first in the Koningstraat and by August 1663 moved to the Veerstraat. The couple had one child, a daughter named Johanna Maria. In 1655 Ostade became guardian of his sister Maeyeken's five children, and from 1668 he was also responsible for the children of his brother Jan. After the death of Anna late in 1666, Ostade inherited considerable sums both from her and from her father. His prolific output must also have provided a substantial income, for by 1670 he was living in relative comfort on the Ridderstraat. In 1672, at the time of the French invasion of the Netherlands, he temporarily fled Haarlem and moved to Amsterdam.

On 21 April 1685, Ostade was a signatory to his daughter's marriage settlement. Six days later he died and was buried in Saint Bavo's on 2 May. According to an announcement placed by his daughter in the Haarlem *Courant* on 19 June, the contents of the artist's studio were to be sold at auction on 3 and 4 July; a second sale is known to have taken place on 27 April 1686.

Ostade's productivity was remarkable. His known works include more than eight hundred paintings, about fifty etchings, and numerous drawings, some of which are subtly tinted with watercolor. The vast majority of this oeuvre consists of genre scenes, but he also produced a small number of portraits and history paintings.

It is likely that Ostade's younger brother Isack (q.v.) was an early pupil, and other artists who may have studied with him include Jan Steen (q.v.), Cornelis Bega (1631/1632–1664), Michiel van Musscher (1645–1705), and Cornelis Dusart (1660–1704).

#### Bibliography

- De Bie 1661/1971: 258.  
Weyerman 1729–1769, 2: 91.  
Houbraken 1753, 1: 320, 347–349.  
Smith 1829–1842, 1 (1829): 107–178; 9 (1842): 79–136.  
Gaedertz 1869.  
Van der Willigen 1870: 21–23, 29, 233–241.  
Rosenberg 1900.  
HdG 1907–1927, 3 (1910): 140–436.  
Leningrad 1960.  
Miedema 1980, 2: 613, 665–672, 1060–1062.  
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1977.21.1 (2706)

### *Tavern Scene*

Early 1660s

Oil on oak, 23.8 x 20.4 (9 $\frac{3}{8}$  x 8)

Gift of John Russell Mason

#### Inscriptions

At lower left: *Av Ostade 166*—

**Technical Notes:** The cradled panel support is composed of a single oak board with the grain running vertically. There is a slight convex warp. Dendrochronology estimates a felling date of 1650 for the tree and a period of 1655–1670 for the panel use.<sup>1</sup> A thin, off-white ground layer prepared the panel to receive thin paint layers whose low-covering power left the wood grain visible.

Moderate flaking in the past has occurred overall, and damage across the center of the painting has left a series of seven horizontal losses in the hat of the man farthest to the left and in the cardplayers (at the same height), as well as a vertical scratch through the arm of the central standing figure. The figures are slightly abraded, although the faces are free of loss or abrasion. Discolored varnish and old repaints were removed when the painting was treated in 1978.

**Provenance:** Probably private collection, Belgium, prior to 1930. Mrs. Edwin M. Watson [née Frances Nash], Washington and Charlottesville, about 1930; by inheritance to Ellen V. Nash, Charlottesville; by gift to John Russell Mason [d. 1981], Washington.<sup>2</sup>

WITHIN the dark confines of a spacious tavern interior peasants have gathered to pass the evening hours warming themselves by the fire, playing cards or backgammon, or just kibitzing while enjoying the soothing effects of tobacco and beer. The trees silhouetted against the moonlit sky, which can be seen through the leaded-glass windows, situate the tavern in a rural setting. One senses that this scene is a recurring evening ritual, in which peasants from the local community play out familiar roles night after night.

Much of the appeal of this small painting comes from the sense of atmosphere that helps unify the composition. One can imagine the quiet din of conversation within the dark recesses of this smoke-filled space. Light from various sources—the fire, the candle attached to the hearth, and the hidden candles on the tables—gives a warmth to the scene that is reinforced by the attitudes and expressions of the figures themselves.

Ostade, perhaps more than any other Dutch artist, devoted himself to the depiction of the lower echelons of Dutch society. Almost certainly influenced by Adriaen Brouwer (1606–1638) in his early years, Ostade initially executed images of peasant